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## TONE POWER.

It is not improbable that one of the great discoveries of the near future will be that it is the essence of sound which moves the world, and in fact the whole system of worlds of which the sun is the center. Mr. Keeley, of New York, claims to start and regulate the vibratory engine by the sound produced with a fiddle-bow drawn across a magnet. It seems altogether likely that Keeley has discovered a force of some kind which he has not the scientific knowledge to understand or control. Alice of Darwin (Mrs. Hughes), writing upon the evolution of "Tones and Colors," advances theories, gained from Scriptural study, which correspond with those demonstrated by Mr. Keeley, saying: "I firmly believe that exactly the same laws as those which develop sound keep the heavenly bodies in their order. You can even trace the poles in sound. My great desire is for some philosophical mind to take up my views, as entirely gained from the Scriptures; and I am certain they will be found to be the laws developed in every natural science throughout the universe."—*American Musician*.

## A MUSICAL EXPERIMENT ON ELEPHANTS.

THE have the almost official study of the influence of music on animals in the experiment at the *Jardin des Plantes* of Paris, at the commencement of the century. A concert was given to the elephants at this garden, by distinguished musical artists of Paris, and various *attempts* of the celebrated Conservatory of Music. The orchestra was placed out of sight of the animals. The two elephants were named the male "Hans," the female "Marguerite." All was ready; a profound silence reigned around; the door which concealed the animals was opened above them without noise, and the concert began with a trio of little airs, with variations for two violins and bass, in B major, of a moderate character. Scarcely had the first chords been heard when Hans and Marguerite gave ear, and ceased to eat the dainties with which their keeper had supplied them. The scene which upon them the motionless keeper, the silent audience, the strange instrument seemed to give them curiosity and inquietude. But the first movements of this mixture soon subsided, and then, without any mixture of fear they gave themselves wholly up to the emotions excited by the music. This change was remarked by all at the end of the Trio, which the performers concluded with a dance in B minor, from Gluck's *Phaedra*, music of a savage character, strongly accented, which communicated to them all the agitation of its rhythm. In their gait—sometimes precipitate, sometimes retarded in their movements, sometimes sudden, sometimes slow and sustained—one would have said that they followed the undulations of the melody and the measure. Sometimes they bit the bars of their cage and pulled them with their trunks, as if they had not room for their pleasure and wished to extend its limits. Piercing cries and whistlings escaped them at intervals. Was this joy or anger? The keeper was asked to do anything," he answered. This passion was calmed, or rather changed its object with the air, "Où ma tendre n'estelle," performed in C minor on the bassoon alone, without accompaniment. The simple and tender melody of this romance, rendered yet more touching by the melancholy accents of the bassoon, drew them as by a sort of enchantment. They moved a few steps, stopped to listen, came and placed themselves under the orchestra, gazing their

trunks gently, and seemed to breathe emanations of love. It is to be remarked that during the whole time they did not utter a single cry; their movements were slow, measured, and seemed to participate in the softness of the song. This quiet scene suddenly changed its character; one of confusion to the gay and lively accents of "Ca Ira," played in D, by the whole orchestra. By their transports, by their cries of joy, sometimes deep, sometimes sharp, but always varied in intonation; by their whistlings, by their comings and goings one would have said that the rhythm was pushing them, was driving them without ceasing, and forcing them to go along as itself. But happily the irresistible power which brought the truths to their senses was also able to appease it, and the sweet harmony of two human voices arranged an antidote from the open discordance, came to calm the violence of their movements.—*Rainbow*.

## THE SIAMESE NATIONAL HYMN.

WHILE on the subject of national hymns, writes H. Froehner in the last issue of the *Musician*, the following amusing incident, related by the late Mr. Markus, Conductor of the excellent orchestra of the Victoria Theatre, London, is of some interest to your readers. In 1872, when the King of Siam visited London, and on his arrival long before the time of his expected arrival, great preparations were made; the King of Holland had been invited to the ceremony, and about the city received with royal honors, and that no expense should be spared. Mr. Markus, of course, anticipated that, as usual, music would take a prominent part in the ceremonies, and that, no doubt, among other things, the Siamese National Hymn would be required. No one seemed ever to have heard of such a hymn; but the Conductor, recollecting that some time before, a music publisher at Rotterdam had advertised a volume containing a pianoforte arrangement of the national hymns of every country, ordered it, and sure enough there was the Siamese Hymn among the others. Although Mr. Markus had some slight misgivings regarding the genuineness of the piece, he arranged it for his orchestra, and as it was of a somewhat outlandish character, he trusted to his good luck to have found the right thing.

Shortly before the King's arrival, the official programme for his reception was published, and Mr. Markus saw that on the King's entry his hand was to play the Dutch National Hymn. Not liking to have his line hidden under a bushel, he went to Government House and asked for explanation. He was told that as no one had ever heard of a Siamese Hymn, the most appropriate tune would be the Dutch National Melody. Mr. Markus replied that he had procured the Siamese Hymn, and that his hand would be able to play it on the occasion of the King's arrival. The aide-de-camp was much pleased to hear this and said he believed the King would consider it a very polite attention. There was a *vision* at the Officers' Casino the next day, and the Siamese Hymn was asked for; it had to be repeated twice, and delighted every one present.

At last the King arrived. The Governor, with a brilliant staff, went on board the Royal yacht to welcome His Majesty. On their stepping on board, an excellently trained Siamese hand saluted them with the Dutch Hymn. After the exchange of official greetings, the official orchestra, in a room of admiration of the performance of the Dutch Hymn by the Siamese hand, and asked if he might be permitted to hear the Siamese Hymn. The King, however, could not be complied with, as, up to that time, none of the European bandmasters had succeeded in harmonizing that strange tune according

to European harmonic laws. The Governor, however, remarked that his bandmaster had succeeded in doing so, and was in a position to receive His Majesty on landing with the Siamese Hymn arranged for European instruments. The King was surprised and much pleased. He said it had been his great wish to hear his native melody played by a European hand, and he should be glad to be allowed to have copies made out at once for his own band.

The next morning the King came on shore. The band was stationed in front of Government House, and as the King's carriage came near, the Siamese Hymn was struck up; it sounded beautiful in the clear, still morning air, causing a feeling of profound satisfaction to Mr. Markus. As the carriage passed, the King stared hard at the Conductor, which the latter took for a sure sign of the excellent effect the hymn had produced on His Majesty. In the evening Mr. Markus went to Government House to conduct a Concert. On his arrival he was told that the Chamberlain had already enquired several times after him. He went at once to that gentleman, whom he found in great agitation. For heaven's sake, my dear Markus," said he, "what have you done? The King is much annoyed; in fact, he thinks a trick has been played him. He being told yesterday that our band would salute him with the Siamese melody, he hears to-day a strange piece of music, and he is very angry. I have single note of the Siamese Hymn in it. Tell me what you can do to get out of this scrape, and wipe out the bad impression which the band has made! Moreover, I should like to know where you got that detestable tune from." After the perplexed conductor had explained him what we know already he asked him to obtain the King's permission for him (Mr. Markus) to visit his yacht, and he would try to obtain there from the native musicians the genuine melody, and, if possible, arrange it for performance at the grand parade which was to take place the day after the morrow. The Chamberlain shrugged his shoulders, but promised to obtain the necessary permission.

There was now no time to be lost. Early the next morning Mr. Markus went on board the yacht, and by an interpreter made his wishes known to the band. At first they were unwilling to comply with his request, but when he explained that he did not wish to hear a complete performance, but merely to have the melody played to him, a clarinet player was willing to do as he desired. Mr. Markus noted down the melody quickly, returned on shore, and set to work to harmonize it. It was a difficult problem, but after several unsuccessful attempts he completed the task, arranged it for his orchestra, and handed the score to an experienced copyist. Next morning at six o'clock the band met, and although they had only just time to go through the piece once, every one was much struck with the strange sound, but agreeable character of the music. Punctually at seven o'clock the King, accompanied by the Governor and suite, drove to the parade ground, and at eight o'clock, the second time, led his band to perform the Siamese Hymn. In his anxiety he hardly dared to look up at the parade ground, but he was very anxious to depend on the success of the tune, but he was soon told that the King must have been favorably impressed by the melody. He told him so several times. The Chamberlain also, who passed with the Crown Prince in another carriage, nodded approval. The King's Majesty, on their stepping on board, State banquet, and after the band had played a couple of pieces the King desired to hear the hymn again. The King was then seated in the second best listened standing. Mr. Markus concluded by saying "Rarely has anything in music caused me so much pleasure as this." The King, however, as a reward, Mr. Markus received from the King the Order of the Siamese Crown, and the band a present of one thousand dollars.

# Kunkel's Musical Review

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L. D. FOULON, A.M., LL.B.,

EDITOR.

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## NATIONAL OPERA.

THE impression is general among the lovers of opera in this country that Mrs. Thurber is the first person who has endeavored to establish a national opera and school of opera in the United States. Such, however, is not the fact. At least forty years ago, the desirableness of having a national opera and school of music was being discussed by music-loving New Yorkers. Nor did they stop at mere discussions. During the session of the New York legislature of 1851-1852 they obtained a charter for the Academy of Music whose purposes were in the said charter expressed to be "cultivating a taste for music by concerts, operas and other entertainments, which shall be accessible to the public at a moderate charge; by furnishing facilities for instruction in music, and by rewards of prizes for the best musical compositions."

Great expectations were raised in the breasts of the friends of the enterprise, when the Academy building, erected at a cost of \$350,000, was completed. The press of New York was enthusiastic. "It may get come to pass," said the *New York Tribune*, "that art, in all its ramifications, may be as much esteemed as politics, commerce or the military profession. The dignity of American Arts lies in their hands."

In January, 1885, Ole Bull, then manager of the Academy, offered American composers a prize of one thousand dollars for the best opera upon a strictly American subject. The opening

paragraph of his announcement was as follows:

"The undersigned, lessor and manager of the Academy of Music, desiring to carry out both the letter and the spirit of the charter granted by the State legislature to the above establishment, has determined, as far as is in his power to make the Academy of Music not alone a home of refined intellectual amusement, where all classes of citizens may resort with comfort, but also an academy in reality, whose principal object shall be the encouragement, the development and elevation of American art and artists."

Surely, nothing could be more "national" and musicianly patriotic than the plan of the famous violinist who had identified himself with the enterprise and proved his earnestness and honesty by investing largely his own capital as well as his time and labors in the new venture. The people and the press seemed enthusiastic, everything appeared to assure success and yet, but a few months later, Bull was bankrupted, and American art and artists were left without the protecting care of the Academy of Music.

This precedent is not an encouraging one for the friends of the National School of Opera to who the liberality of Mrs. Thurber has given birth. Of course, one must take into consideration the musical culture, as well as the numbers of our people, and it may be said, with at least apparent truth, that the times have so changed that what was then impossible has now become easy. The present enterprise went through one season with fair success and has begun the second under favorable auspices. Let us hope it may be more and more successful. But it is useless to attempt to conceal the fact that what measure of success has been attained is solely in the presentation of foreign operas very largely by foreign singers and a foreign orchestra. So far, about the only thing that has been really American about the "National" Operatic enterprise has been the money which Mrs. Thurber and others have furnished. We do not say, for we do not believe, that it could very well have been otherwise at first. Indeed we do not pretend to here discuss the question of the more or less un-American character of the undertaking, so far as it has developed. We simply note what has been accomplished in order to pass beyond and call the attention of those interested to the fact that should be the entire opera loving public of America to what seems to us a radical mistake in the plan by which the existence of the National School of Opera is made dependent upon the permanency of the operatic enterprise proper.

It is easy to understand, of course, how the promoters of the two "national opera" enterprises hit upon the idea of organically uniting the stage and the school of opera. The stage, they thought, would create a demand for singers and actors which the school would supply. The stage would itself become a school and afford an opportunity to meritorious American *debutants* and *debutantes* to be heard under favorable auspices. The plan looks well—on paper. The entire history of opera in all countries, however, is that the longest lived operatic management have lasted but a few years, even with the aid of government subsidies. Is it to be expected that in this country such undertakings will fare better? But the *sine qua non* of success in operatic schools is their permanency. There are good reasons for this which it is useless to discuss in this connection. It is sufficient here to note the fact which is undeniable. This being true, however, does it not seem foolish to make the very existence of a school of opera contingent upon the continuance of a management which is likely to be superseded by another within a few brief seasons? It may be said, by the friends of the enterprise, no danger of a break in the continuity of the man-

agement of this particular operatic venture. If that were so, the fact would remain that it would be hard to persuade prospective students of that fact, and that the erroneous impression that the school was but ephemeral would be quite as effective in keeping them away as the proven fact itself. Again, if we understand the plan, the leading artists of the operatic troupe are to be the teachers in the school. Here again there seems to be an irreconcilable conflict. The opera-going public want constant change—new faces, new voices. If these are not had, if new stars are not made to rise in the operatic firmament by the prudent manager, the public abandon him. But if new teachers are provided from season to season (granting even, what is not true, that eminent artists would necessarily be eminent teachers) where would be the system in the instruction and where that reputation, based upon results, of this or that teacher, which alone can bring any considerable number of desirable students to any institution?

The practical results of the school have so far, we believe, been nothing and they are not likely to be any more in the future, so long as the school is run upon the present plan. Whatever the fate of the operatic enterprise, the school annex, thereto, cannot but be a failure. The fact is, we believe, that no school of opera can thrive as an annex to an opera troupe. If the National School of Opera is to succeed, it must be as an independent enterprise. In other words, it must breathe its own breath and live its own life. Mutual helpfulness, if you will, the affection that exists between mother and child may well exist between these two institutions, but all unalloyed connections must cease between them, or death will seize upon at least one, if not both.

If then an independent endowment and a permanent corps of teachers are just as necessary to the success of a school of opera as to that of a college or university, we believe that the time has come and give the school of opera that permanent footing that would not only attract large numbers of students to its portals, but would make it the mother-hive from which successive operatic swarms could take their flight, to succeed perhaps or perhaps to fail, but succeeding or failing without seriously impairing the strength or property of the original stock?

NOT A few of our exchanges are going rough-shod for the American Opera Company. Criticism is one thing, ill-will is another, and it seems to us quite evident that there is more of the latter than of the former expressed by the articles in question. Undoubtedly, there are many things to criticize in the organization and management of the American Opera Company. Undoubtedly (and we were among the first to so state in these columns) that Theodore Thomas is one man that should be at the head of such an enterprise. Possibly a few more Americans might have been secured for its important roles, but when all that has been said, it remains that the idea of organizing a national opera and school of opera was an excellent one, that in the absence of competent American talent it is but right that talent should be imported; that in such an organization its ensemble is an all-important consideration, and that an excellent artist may not fit in with the rest of the company and that reason might be left out. Again, if Thomas is autocratic in the extreme, *prime donne* of all nationalities are proverbially unreasonable. Last, but not least, comes the consideration that this is the only American enterprise of the sort and that, if it fails, it will be many years before a similar undertaking is entered into. Give the American Opera a chance!

## CHORON THE GOOD.

CHORON CHORON! Who knows his name now-a-days? Alas, everybody has forgotten him—probably because he did only good. Gratefully remembered by the heart, he is but little practiced by nations. They remember much better those who chastise or punish than they do those who do them only good; it is easier to remember a cyclone or an overflow that has spread devastation than the peaceful ray of sunshine that has ripened the harvests of an entire country. Nero is better known than Trajan. Hardly do the names of the men superior to the deeds of the gods, it is always the greatest or the worst that escape oblivion. I wrote above the name of Choron, it was his first name years ago, but who remembers it to-day? No one.

It is in order to right this wrong of fate or of public opinion that I would now recall what was Choron, the good—I should perhaps say Choron the great, but I would rather make you love him than speak of his glory. Hence I adhere to my title.

Alexandre Choron was born at Caen, Normandy, where his father filled the then eminent office of superintendent of taxes. Like all those who are endowed with genius for the fine arts, Choron in early youth exhibited a great predilection for the arts of his chosen music, but his parents would not heed what they called foolish art notions, and he was entered as a student at the college of Jullien and at the polytechnic school from which he graduated with high honors as a civil engineer. But, carried away by an irresistible vocation, he soon turned in his restoration to the arts, and incurred the enmity of his family. His poverty then compelled him to take refuge in a garret where, living on next to nothing, he devoted himself enthusiastically to the art he cherished.

He was twenty-five years of age when he made the acquaintance of Grétry who was then a dilettante from Abbé Rozé. Choron followed his advice and soon became, himself, the most eminent teacher of singing of the entire country, and he remained in spite of the Directors of the *Conservatoire* who so relentlessly pursued him with their jealous enmity.

These institutions that owed their birth to the munificence of the Restoration that regenerated in France the arts that had perished under the Empire, and that were the most remarkable and useful was the Classical School of Music, founded in 1814, and whose director was entrusted to Choron. This school, eminently popular in its character, spread the love and knowledge of musical art through all classes of French society, and it is due the musical feeling that is met with to-day, even among the lowest classes of the French people.

Choron took his pupils wherever he could find a promising subject—in the workshops of the capitalist—but mostly in villages and hamlets. He took every trip over the entire country, and, making use of the right he had of entering all schools, he chose, upon the information of the teacher, the best singers among all those who could sing, and frightened little fellows. "Come, my good boy, sing me something—no matter what," he would say to the youngest. "Is it clear?" he would ask. The youngster opened his eyes very wide but kept his mouth tightly closed. Then Choron patted him on the shoulder and said, "You are not acquainted with his timidity. Well done—well done indeed, my boy; you have an excellent voice and your art is made!" He would then sing him a song. And he returned to Paris with a dozen little scamps in wooden shoes whom he introduced to his assistant teachers, saying, "These are the pupils of the hope of France!"

These words failed a laugh at first, although Choron spoke them very seriously, but the future showed that he was not mistaken, for during nearly thirty years all the principal vocal artists of France and of the world were pupils of the young man.

Now, here is the picture of this good man: He was short, fat, with very delicate features and an open and expressive countenance, which was especially noticeable for its benevolent expression. He never walked he ran. In the street he seemed to be alone, singing or whistling, and suddenly to think for an instant, then resuming his right but reaching his destination only after having sung numerous songs. All his words were as jerky; he spoke rapidly and well for he was a man of much wit and of great learning.

One day he reached his school full of breath and called for his principal pupils. "Gentlemen," he said to them, "there is news. The minister of the Interior has been changed. Mr. Lauriston is his chief, and he is very ill disposed toward us, for he

talks of suppressing our school. I have, however, with a great deal of trouble, obtained from him the promise that before taking this step he would listen to your singing. I shall therefore take you to his office to-morrow, so then he may see the common future depends upon you. You will sing what you know best—and he shall not resist." No, he could not resist. The *Conservatoire* will go as angry as a bee!" As he made this last statement he hopped, he cried out, he sang—he looked very much surprised. "I will go well," he said. "I will go well, I am sure of it! Now, brush your coats, black your boots, polish your buttons, be very bright, glittering, dazzling, and don't eat too much. Do you hear? Don't eat too much, so that you may breathe freely. You shall have a class of music just before your eyes to give you strength—and courage! Now, go!" And the young men went out feeling somewhat anxious.

That evening, a young artist, by the immense three-cornered hats of the day, with well brushed clothes and boots and buttons polished according to the recommendations of the master, wended their way toward the minister's. It was a beautiful July evening. The moon throwing her gentle light upon the tops of the trees whose dark outlines seemed like blot on the earth, seemed to gaze at them most sadly, and Choron, full of an anxiety that was shared by his pupils, again his eyes were cast anxiously. The young artists there were four of them, each carrying a large roll of music, feeling the importance of the part they were about to play were beginning to lose confidence in themselves, and hence the stillness was now and then interrupted by a slight *roulade* stamped upon the floor as a practice exercise. Choron was on throat or perhaps to make sure that the voice was still there. But it was with real dread that they listened to the minister's as this dread became a shudder when the usher on duty opening the door of a salon solemnly introduced: "Mr. Choron and his pupils."

They were ushered into a very large and brilliantly lighted room in which were gathered two or three persons. The minister, a person of great ladies in brilliant toilets, for the minister's wife held that night and the *dile* of the aristocracy. The minister's wife, a person of great ladies, held that night and the *dile* of the aristocracy. The minister's wife, a person of great ladies, held that night and the *dile* of the aristocracy.

"No, Your Excellency," answered with dignity Choron, "but I have some other pupils, and I am sure which he thought he perceived a bit of disdainful irony, "my school numbers many pupils. The four whom I have the honor of presenting here are representatives of the advanced class. The hope of France!"

"Ah, sounds! The hope of France! That's quite another thing!" said the minister, smiling, and his hilarity was shared in by all those who surrounded him.

"Your Excellency will judge of their merits," replied Choron, without noticing the general hilarity. Addressing the pianist who said to him, "I have opened it, preluded lightly, then: 'Come, Duprez, come, Duprez, your duo from *La Belle Nivelle*.'" The pianist bowed, much abashed, but the minister, who seemed to do their best for themselves, their teacher and their school, began, trying to overcome their timidity.

A silence that to the young artists seemed frightful had taken the place of the confused buzzing of the piano and the minister, who had given the two champions to pass judgment upon them, with but little help, as it seemed. The poor boys and the aged pianist looked at each other with cold and their powers were lessened thereby. But Duprez and Scudo had seraphic voices; after the first few notes the minister, who had given the two champions to pass judgment upon them, with but little help, as it seemed. The poor boys and the aged pianist looked at each other with cold and their powers were lessened thereby. But Duprez and Scudo had seraphic voices; after the first few notes the minister, who had given the two champions to pass judgment upon them, with but little help, as it seemed. The poor boys and the aged pianist looked at each other with cold and their powers were lessened thereby.

And so it went, the young singers, seeing that they were appreciated, felt their lungs dilated. Their style was so perfect, their voices so clear, and their songs rang out, sustained by the excellent accompaniment of the master. They sang with their hearts, and affected with their hostile accompaniment of the master. They sang with their hearts, and affected with their hostile accompaniment of the master. They sang with their hearts, and affected with their hostile accompaniment of the master.

They sang again and repeated whatever was asked of them, and left the ministerial residence

only after midnight, more joyful than they had come. The school was kept up and from that time on Choron's pupils were jokingly called "The hope of France."

But, after the revolution of 1830, Choron's great school that had furnished such eminent singers and teachers as Duprez, Scudo, and others, fell into the hands of Mlle. Duprez, and a hundred other illustrious artists was at last sacrificed to the jealousy of the *Conservatoire*. The pretext of this suppression was that it bore the name of "Royal school of religious music," and then as now they would have nothing religious in the name of Choron.

Poor Choron was carried away in the wreck of the monarchy. The revolutionary wave that was about to cast upon the *Conservatoire* the *Opéra* was not even crowned at once Orpheus' lyre and Saint Louis' scepter, and the decree of the government of July which suppressed his school gave Choron his death blow.

Choron, ill, received proposals from Lord Cunningham to establish a similar school in England. These he declined through patriotism and died soon afterwards in the arms of Duprez and Mlle. Duprez.

COUNT A. N. VERVINS.

## THE COMPOSER OF "FAUST."

HARLES GOUNOD, who spends four or five weeks every summer in Ostend, is thus described by a correspondent of the *Frankfurter Zeitung*:

Gounod, who in spite of his sixty-eight years, is still a very active man, reminds one in his personal appearance a little of Hugo, although he is not nearly so reserved as was the hermit of Jersey. Even the traditional black velvet skull-cap is not wanting. The composer has studied thoroughly in Vienna all the older compositions. We had scarcely been introduced to him as Germans when he began descending on the glory of Beethoven and Mozart, more and more enthusiastic as he proceeded, and relating characteristic traits of these great masters. Gounod had studied thoroughly in Vienna all the older compositions. We had scarcely been introduced to him as Germans when he began descending on the glory of Beethoven and Mozart, more and more enthusiastic as he proceeded, and relating characteristic traits of these great masters. Gounod had studied thoroughly in Vienna all the older compositions. We had scarcely been introduced to him as Germans when he began descending on the glory of Beethoven and Mozart, more and more enthusiastic as he proceeded, and relating characteristic traits of these great masters.

## THE CHAMPIONS.

AFTER winning the championship in the American Association of Base Ball Clubs, the "St. Louis Browns" played the Chicago, champions of the American League, for the Championship of the World, and defeated them in four of six games. They also won, almost without trying, the local championship from the St. Louis League club. Three championships in one season is unprecedented in the history of the national game. The Browns have been "wined and dined," toasted and adored, and it is no wonder to us, however, that, in complimenting the players, the fact has, to some extent, been lost sight of that Mr. Von der Gleditsch was the greater of the credit for the result. It was he who originally gave life to the Association, it was he who brought together the club which was the greater of the credit for the result. It was he who originally gave life to the Association, it was he who brought together the club which was the greater of the credit for the result. It was he who originally gave life to the Association, it was he who brought together the club which was the greater of the credit for the result.





David work their way into the hearts of the people, and help them to understand him by all the legitimate means at your disposal. If the Psalmist confesses sin, help the people with the most delicate stops of your choir organ; if he prays, do not try to storn heaven's choir with loud-throated principals, fifteenths, and mixtures, but reduce your swell organ to the subdued tone which alone is becoming to prayer; if he praises, "my strength and my salvation," draw every stop and coupler on your organ, and praise God as if you meant it. But away with such tawdry trifles as mimic thunder, yells, or storms, and all other attempts to call attention to your organ and yourself, while you should be laying both at the feet of the Maker. On the stage, realism is absolutely necessary; in church, it is gross impudence. Best assured that there are some worshippers who are trying to realize the presence of God; some who are thinking of "the moon and the stars which He has ordained, and asking themselves 'What am I, that Thou art mindful of me?' Do not come between these souls and their God, by going out of your way to make hideous noises which are not music. Play the music before you with such expression as you are master of; the place where you stand is holy ground, and stage trickery is woefully out of place there. Eschew it; it is a delusion and a snare, and utterly unworthy of the holy office you fill, and which you should adorn by bringing all your powers to bear upon the noble services to interpret which is your highest honor."

#### CHARLES FRADEL.



CHARLES FRADEL, pianist, teacher and composer, died at his residence in Tremont, New York, Sunday, Nov. 7, and was cremated at Westchester Freehold, N. J., in accordance with his last wishes. Fradel had just passed his sixty-fifth birthday, having been born in Vienna, Aug. 29, 1821. He came to New York nearly thirty years ago, and was employed by the name for himself. He first studied with Sechter, the famous author of Sechter's Fundamental Harmonics, which is now in vogue, and through C. C. Muller's translation. For some time he held the position of court pianist to the Duke of Saxe-Weimar, and during his sojourn in Paris and London enjoyed the friendship and patronage of many royal and noble families, among them Prince de Polignac, Prince Richard Metternich, Prince Henry of Reuss, Hohenzollern, and Lichtenstein, the Baroness Nathaniel de Rothschild, Marchioness of Devonshire, etc. Of his piano playing we can not give a better idea than by quoting the following from the pen of Henry C. Watson, on Fradel's concert at Irving Hall, March 16, 1866, since which time he has rarely appeared in public in that capacity: "Mr. Fradel played two selections from his own works, both elegant and charming compositions. He does not claim to be a performer, but he nevertheless plays with the grace, refinement and method of an accomplished artist. He throws character and changed expression into his performance, which give it a peculiar interest and make us feel that we would rather hear him often than many others who are called pianists. He played a portion of his own Grand Polonaise, which is a spirited, melodious and characteristic composition, with S. & K. He then won an unanimous encore, when he performed one of his spirit-stirring dances, which pleased every one."

Fradel wrote hundreds of light pieces for the piano-forte, the majority of which have long since been forgotten; and very few of his compositions will outlast his memory, the greater portion of them having been dashed off when his necessities demanded that he should pay a visit to the publishers, for whom he wrote under many different names to supply a public demand in any groove taste might be running for the time being.

His personal popularity with the profession was maintained all through his life, and he never greeted his fellows without making some witty remark or relating some anecdote. He was one of the shining lights of the musical and literary coterie that congregated at Pfaff's and Schwartz's fifteen or twenty years ago, and outlived them all. His buoyant spirits, even when his pen was most slender, were proverbial. He was always a gay and light-hearted Viennese in character, and hundreds of New York writers will have some anecdote to relate of "Charlie" Fradel.—*Am. Art Journal.*

Many a writer of notes languishes in prison. Put another man's name on the note, you see.

#### OUR MUSIC.

##### "CARMEN FANTASIA".....Paul.

This fantasia treats two of the best numbers of this meritorious opera. Probably readers who have never seen the opera will fail to fully grasp the beauty of this arrangement. Those who have, however, will get from it a double enjoyment—that of reminiscence and that of the excellent development of the peculiar, though choice Sicilian melodies. The best judges give the palm of excellence among operatic fantasias to those of Paul.

##### "JULIA'S FAVORITE ROMEO".....Sidus.

Sidus has a happy faculty of giving dry, technical details in the most attractive style. This composition, if analyzed, will be found to contain no small amount of systematic technical work, but while it might be called an exercise it is an exercise without the dryness of an exercise. The opening portion is particularly bright, while the trio is quite classical in style.

##### "CHARLIE'S FAVORITE POLKA" (Duet).....Sidus.

This is another of Sidus' excellent compositions for the young. It has already been heard by our readers as a solo. We now present it as a duet, in which form, of course, it makes more effect.

##### "DANSE RETIQUE" (Idyl) (Op. 23, No. 3). Schultoff.

In the September issue we gave the author's "*Chant du Berger*" which is No. 1 of this same opus. Aside from its merit as a piece of music, we have dash and brilliancy fit it specially for concert use, this composition is one of the best octave studies imaginable. This is a recent addition to the Royal Edition. By the way, Kunkel Brothers have just issued a complete and revised list of the Royal Edition with very special prices to teachers only. If our friends of the music teaching profession have not seen it, they will do themselves a favor by sending for it. Sent free.

##### "LA FONTAINE".....Lyberg.

This is probably the most celebrated of Lyberg's compositions, and justly so. The melody is full of inspiration and its development is most piano-like. Scholarly pianists will see that this edition a few harmonic harshnesses that existed in the work in its original form have been removed. Others may regret that they do not meet the mistakes which familiarity has endeavored to their ears. This is also an addition to Kunkel's Royal Edition. See what the best authorities in this country say about it, on the page just beyond the music.

##### "Love's Glance".....Kroeger.

Mr. Kroeger's compositions have long been very introduction to our readers, who know that they are all meritorious, though, of course, not all suited to all tastes. This is an excellent song for a medium voice. The first and last portions of the words are a newspaper waltz; the middle part was concocted in the REVIEW rooms.

The pieces in this issue cost, in sheet form:

"CARMEN FANTASIA".....Paul	\$ 60
"JULIA'S FAVORITE ROMEO".....Sidus	35
"CHARLIE'S FAVORITE POLKA" (Duet).....Sidus	60
"DANSE RETIQUE" (Op. 23, No. 3).....Schultoff	55
"LA FONTAINE".....Lyberg	40
"LOVE'S GLANCE".....Kroeger	50
Total.....	\$2 80

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# Carmen

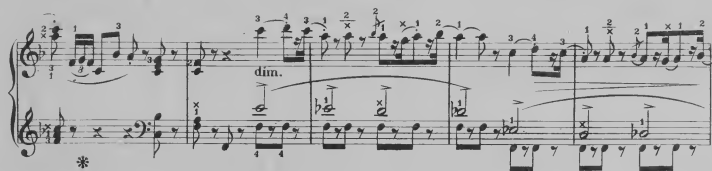
JEAN PAUL.

Allegro moderato. M. M. ♩ = 126.

espressivo.



rit. .... ard. a tempo.



Allegretto, M. M.  $\text{♩} = 126$ .

The musical score for "The Song of the Lark" is written for piano. It features a melody in the right hand and a harmonic accompaniment in the left hand. The piece is in 3/2 time and the key of B-flat major. The score includes various musical notations such as notes, rests, and dynamic markings (f, p). Pedal markings are present at the bottom of the page.

Musical score for "The Merry Widow" by Franz Lehár, measures 1-4. The score is in 2/4 time, key of B-flat major, and features a piano (p) and forte (f) dynamic range. The melody is in the right hand, and the bass line is in the left hand. The score includes fingerings, slurs, and a "Ped" (pedal) marking.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The melody in the upper staff is characterized by eighth-note patterns, often beamed in groups of three, with various fingerings indicated by numbers 1-3. The bass line in the lower staff consists of a steady eighth-note accompaniment, with some measures featuring chords. Pedal points are marked with 'Ped' and asterisks at the bottom of the lower staff. The score includes a repeat sign at the beginning and a final double bar line at the end.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a single melodic line (treble clef) and a bass line (bass clef). The key signature has one flat (B-flat). The melody features a series of eighth and sixteenth notes, often beamed together. The bass line consists of chords, many of which are marked with a "Ped" (pedal) symbol. There are also some "x" marks above certain notes in the bass line. The score is divided into measures by vertical bar lines.

Allegro. M. M. ♩ = 122.

*f* Tromba.

1 2 1 2 x 1 3 2 1 2 x 2 4 2 1 3 1 x 1 2 4 2 1 2 x 1 3 2 1 2 x 2

8 M. M. - 112. *ten.* *ten.* *ten.* *ten.*

*pp* *2nd time mp*

8 *mf* *ten.* *ten.* *ten.*

8 *Ped* \* *Ped* \* *Ped* \*

*cres.* *cen.* *do* *f*

*Ped* \* *Ped*

8 *p* *f*

8...

*sf f* *p* *f*

*Ped*

*pp* *poco...* *a*

*poco...* *cres...* *cen...* *do* *molto...* *cres...*

*cen...* *do* *sf ff* *sf*

*p*

Allegro moderato. M.M. ♩ = 112.

*p*  
*Ped* \* *Ped* \* *Ped* \* *Ped* \*

*f*  
*Ped* \* *Ped* \* *Ped* \* *Ped* \*

*de... cres... cen... do...*  
*Ped* \* *Ped* \* *Ped* \* *Ped* \*

*ben marcato il canto.*  
*staccato.*

*Ped* \* *Ped* \* *Ped* \*

*Ped* \*

Musical score for piano, featuring complex rhythmic patterns, dynamic markings (*p*, *f*, *ff*), and performance instructions such as *Ped* (pedal) and *staccato*. The score includes various fingerings and articulations, with some measures marked with asterisks (\*).

Grandioso.

*ff*

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* 8... *Ped* *Ped* \* *Ped* \*

*ff* *ff*

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

*piu animato.*

*mf*

8.....

*ff* *ff* *f* *f* *f* *f* *f*

*Ped* *Ped* *Ped* *Ped* *Ped* \* *Ped* \*

Detailed description: This is a page of a musical score for piano, likely from a 19th-century repertoire. It consists of six systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The third system has a treble and bass staff. The fourth system has a treble and bass staff. The fifth system has a treble and bass staff. The sixth system has a treble and bass staff. The score includes various dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). It also includes pedal markings (*Ped*) and asterisks (\*) indicating specific pedal points. There are also markings like '8...' and '8...' which might refer to measures or specific techniques. The notation includes complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The overall style is characteristic of Romantic-era piano music.

# JULIA'S FAVORITE RONDO.

Carl Sidus. Op. 108.

*Allegretto* ♩ - 108.

The musical score is written for piano in 2/4 time. It begins with a treble staff and a bass staff. The first system contains measures 1-4. The second system contains measures 5-8. The third system contains measures 9-12. The fourth system contains measures 13-16. The fifth system contains measures 17-20, including a 'cres.' marking and an 'or' alternative ending. The sixth system contains measures 21-24, ending with a double bar line and repeat signs. Fingerings are indicated by numbers 1-5 above or below notes. Some notes have slurs or accents.

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**FINALE.**

Repeat Trio to Fine then repeat from the beginning to ♯ then go to the finale



# CHARLIE'S FAVORITE POLKA.

Carl Sidus Op. 101.

*Allegretto* ♩ - 120.

*Secondo.*

The musical score is written for piano and voice. It begins with a tempo marking of *Allegretto* and a quarter note equal to 120 beats. The key signature is one sharp (F#). The piano part is in the bass clef, and the vocal part is in the treble clef. The score is divided into four systems. The first system includes a *f* dynamic marking and a *Ped.* marking. The second system includes a *mf* dynamic marking. The third system includes a *p* dynamic marking and the lyrics "cren - - - cen - - - do". The fourth system includes a *fz* dynamic marking. The piano part includes fingerings and a *Ped.* marking at the end of the first system.

# CHARLIE'S FAVORITE POLKA.

Carl Sidus Op. 101.

*Allegretto* ♩ - 120.

Primo.

*f* *p* *f* *mf* *f* *fz*

*cres.* *cen.* *do.* *cres.* *fz*

*Ped.*

Secondo.

FINALE.

Repeat from the beginning to & then go to the finale

Secondo.

FINALE.

Repeat from the beginning to & then go to the finale

First system of musical notation for the Primo part, measures 1-4. It features a treble and bass staff with complex sixteenth-note patterns and fingerings.

Second system of musical notation for the Primo part, measures 5-8. It includes dynamic markings like 'f' and 'p'.

Third system of musical notation for the Primo part, measures 9-12. It includes dynamic markings like 'f' and 'p'.

Fourth system of musical notation for the Primo part, measures 13-16. It includes dynamic markings like 'f' and 'p'.

Fifth system of musical notation for the Primo part, measures 17-20. It includes dynamic markings like 'f' and 'p'.

## FINALE.

Repeat from the beginning to S then go to the finale

Sixth system of musical notation for the Primo part, measures 21-24. It includes dynamic markings like 'f' and 'p'.

# DANSE RUSTIQUE.

IDYLLE.

*Vivace quasi Presto.* ♩ = 120.

J. Schulhoff Op 23. N° 3.

The musical score is written for piano in 2/4 time, key of D major. It consists of four systems of music. The first system starts with a mezzo-forte (mf) dynamic and a first ending marked 'A'. The second system includes piano (p) and mezzo-forte (f) dynamics, with 'Rit.' (ritardando) markings under the bass line. The third system also features 'Rit.' markings. The fourth system concludes with a first ending marked '1.' and a second ending marked '2.'. Fingerings are indicated by numbers 1-5 for both hands throughout the piece.

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*legato.*

*p*

*p*

*p*

*ff* *marcato il basso.*

*ff sempre marcato.*

*f*



First system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes complex rhythmic patterns and fingerings indicated by numbers 1-5. A *cren.* (crescendo) marking is present in the right hand.

Second system of musical notation. The right hand features a *f* (forte) dynamic marking. The left hand includes a *8* (octave) marking. The music continues with complex rhythmic patterns and fingerings.

Third system of musical notation. The right hand includes a *f* (forte) dynamic marking. The left hand includes a *8* (octave) marking. The music continues with complex rhythmic patterns and fingerings.

Fourth system of musical notation. The right hand includes a *f* (forte) dynamic marking. The left hand includes a *8* (octave) marking. The music continues with complex rhythmic patterns and fingerings.

Fifth system of musical notation. The right hand includes a *ff* (fortissimo) dynamic marking. The left hand includes a *8* (octave) marking. The music continues with complex rhythmic patterns and fingerings.

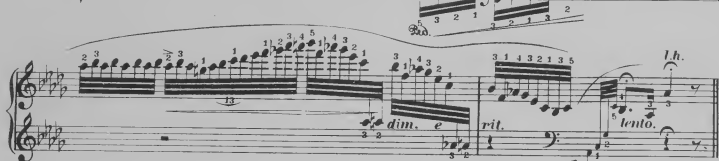
Sixth system of musical notation. The right hand includes a *f* (forte) dynamic marking. The left hand includes a *8* (octave) marking. The music concludes with a *f* (forte) dynamic marking and a *fine.* marking.

# LA FONTAINE.

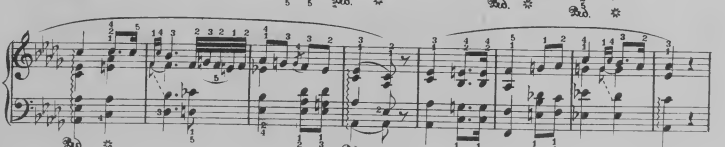
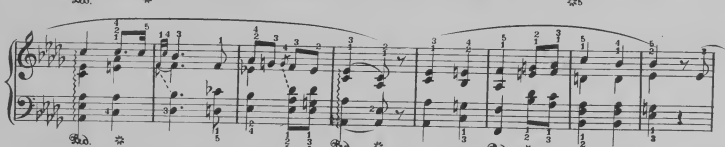
IDYLLE.

Moderato.  $\text{♩} = 80$ .

Ch. B. Lysberg Op. 34.



Andantino.  $\text{♩} = 108$ .



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The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is written in the treble clef, while the bass clef contains a simple accompaniment consisting of a single note (B-flat) followed by a whole rest. The melody is a simple, folk-like tune with a repeating pattern of eighth and sixteenth notes. The score is divided into three measures, each containing a single line of music. The first measure is marked with a '1' and a '2' above the staff, indicating a first and second ending. The second measure is marked with a '3' and a '4' above the staff, indicating a third and fourth ending. The third measure is marked with a '5' and a '6' above the staff, indicating a fifth and sixth ending. The score concludes with a double bar line and a repeat sign.

Musical score for the piece "Sonore il canto." The score is written for piano (p) and includes a vocal line (soprano) and a piano accompaniment. The tempo is marked "Allegretto". The key signature is one flat (B-flat). The score is divided into four measures. The first measure contains the vocal line and the piano accompaniment. The second measure contains the vocal line and the piano accompaniment. The third measure contains the vocal line and the piano accompaniment. The fourth measure contains the vocal line and the piano accompaniment. The score is written in a single system.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the bass line is in the bass staff. The music is divided into four measures. Above the treble staff, there are fingerings (1-5) and breath marks (v) for the melody. Below the bass staff, there are lyrics: 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', and 'The Rose Tree'. There are also some decorative elements like a star and a heart.

4 1 5 1 4    3 1 2 1 4 2 3    4 2 3 2 4 2 3    5 2 3 1 5 2 3    1 5    2 2 1 2 1    3 2 1 2 3 4 5 6 7 8 9 10 11 12

*delicatamente.*

Red. 3

Musical score for "Lento" by Franz Liszt, featuring a piano and a violin. The piano part is written in treble and bass staves, and the violin part is written in a single staff. The tempo is marked "Lento". The piano part includes the instruction "poco a poco cresc." and the violin part includes "dim.". The score shows complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings and slurs.

marcato il canto.

This page contains six systems of musical notation, each consisting of a piano (p) part and a voice (v) part. The piano part is written in a grand staff (treble and bass clefs) and features complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings indicated by numbers 1-5. The voice part is written in a single staff and features a melodic line with various ornaments and fingerings. The notation includes many slurs, ties, and dynamic markings such as *marcato* and *rit.* (ritardando). The page is marked with a large asterisk (\*) at the end of the first system and another at the end of the sixth system.

*a tempo.*

First system of musical notation, measures 1-4. The right hand features a continuous eighth-note pattern with fingerings 2, 4, 2, 5, 4, 1. The left hand has a steady eighth-note accompaniment. The key signature has two flats, and the time signature is 4/4.

Second system of musical notation, measures 5-8. The right hand continues the eighth-note pattern with various fingerings. The left hand accompaniment includes some rests and chordal figures. Measure 8 ends with a double bar line and a repeat sign.

Third system of musical notation, measures 9-12. Measure 9 begins with a *p* dynamic and the instruction *delicatamente.* The right hand has a more complex, flowing eighth-note pattern. Measure 11 includes a *cres.* marking. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation, measures 13-16. The right hand maintains a dense eighth-note texture. The left hand accompaniment features a mix of eighth and sixteenth notes. Measure 16 ends with a double bar line and a repeat sign.

Fifth system of musical notation, measures 17-20. The right hand continues with eighth-note patterns, including some sixteenth-note runs. The left hand accompaniment is active with eighth-note figures. Measure 20 ends with a double bar line and a repeat sign.

Sixth system of musical notation, measures 21-24. Measure 21 starts with the instruction *sempre piu decres.* and a *pp* dynamic. The right hand shows a gradual reduction in the intensity of the eighth-note pattern. Measure 23 includes a *rit.* marking. The system ends with a double bar line and a repeat sign.

# LOVE'S GLANCE.

To Mr. George H. Wiseman.

E. R. Kroeger.

*Allegro vivo. 6. - 132.*



It was not a word, It was on - ly a look from your

The vocal line begins with a rest followed by the lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The tempo changes from *rit.* (ritardando) to *a tempo*. The dynamic is marked *mf*.

eyes true and clear As the wild mountain brook; 'Twas a look of such love, Of such

The vocal line continues with the lyrics. The piano accompaniment maintains the rhythmic pattern. The dynamic is marked *mf*, and the tempo is marked *crescendo.*

own - ership too, I for-got that the world held an oth - er than you. None

The vocal line concludes with the lyrics. The piano accompaniment features a final flourish. The dynamic is marked *f* (forte), and the tempo is marked *riten.* (ritardando).

*a tempo.*

saw it but me, But it beand' from your eyes, Swift and sweet in - to mine, Like an  
a tempo.

*agitato.*

Al - pine sun - rise, With a strange, trembling joy Was my heart thrill - ed through, As it  
*agitato.*

*f* *ritard.*

strug - gled in vain 'gainst the rap - ture so new. *Piu meno mosso.*

*dim.*

It was on - ly a look but when words are too weak,

It is left for the eye love's own

*mf* *dim.*

lan - guage to speak 'Twas a glance from your eye, But a beam from your heart; Now 'tis

*mf* *accel.* *cres.*

pri - son'd in mine nev - er more to de - part. It was not a word, It was

*cen - - - - do* *f* *rit.* *a tempo.* *mf* *a tempo.*

*cen - - - - do* *rit.*

on - ly a look! But 'twas ea - sy to read As it had been a book; So

*f*



ten - der so mas - ter - ing With out touch or tone, .... It caught me, it held me, and

made me your own. So ten - der so mas - ter - ing With out touch or tone, .... It

caught me, it held me, and made me your own. a tempo.

*rit.* *ff* *a tempo.*

*ff* *ff*

# What Competent Critics Say of Kunkel's Royal Edition.

From

**DR. LOUIS MAAS,**

famous in two hemispheres both as Composer, Pianist and Co-editor with List, von Bülow and Reinecke of Breitkopf & Härtel's *Pracht-Ausgabe*.

156 Tremont St., Boston, Sept. 15, 1886.

My dear Kunkel:

I have looked through quite a number of pieces in Kunkel's *Royal Edition*, and take pleasure in heartily endorsing the same. As far as correctness, phrasing and fingering are concerned, it is in every way most excellent, and everything that one can desire. I use it right along with my own pupils and can warmly recommend it to all teachers.

Yours sincerely,

LOUIS MAAS.

From the eminent Composer and Pianist,

**E. R. KROEGER.**

St. Louis, Mo., Sept. 9, 1886.

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Yours very truly,

ERNEST R. KROEGER.

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MARCUS I. EPSTEIN.

ABRAHAM J. EPSTEIN.

St. Louis, Sept. 3, 1886.

From Boston's most eminent Musical Literature and Critics

**LOUIS C. ELSON,**

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Yours truly,

JULIE RIVE-KING.

New York, Aug. 25, 1886.

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**CARLYLE PETERSLEE.**

Boston, Oct. 30, 1886.

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Faithfully yours,

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Yours truly,

FRANZ BAUSENER.

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**WILLIAM MASON.**

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GENTLEMEN—Please accept my thanks for the publication you sent me, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's *Etudes de la Vierge* (Royal Edition). I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MASON.

From the renowned Composer and Teacher,

**EUGENE THAYER.**

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DEAR SIRS—Allow me to acknowledge the receipt of your edition of Czerny's *Velocity Studies*, (Royal Edition). It seems to me the best and most useful edition of these world-renowned studies I have yet seen. The "ossia" arrangement for the left hand must be of special benefit; for as you say in your preface, the left hand is altogether too much neglected. I wish all the students of pianos and organs in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to studies of this kind. I wish you much success with your beautiful edition. Very truly,

EUGENE THAYER.

From the distinguished Composer and Teacher,

**KARL KLAUSER.**

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Messrs. Kunkel Bros.:

Your edition of Czerny's *Studies of Velocity* (Royal Edition), is received with thanks. I always have considered them very valuable and even indispensable for teacher and pupil. The revised fingering and the explanation of the *ossias*, Messrs. Bauserner and Kunkel add to the usefulness of the work, and thus modified it forms an excellent introduction to Czerny's *Velocity*.

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Respectfully,

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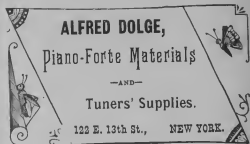
Boston, October 30, 1886.

EDITOR KUNKEL'S MUSICAL REVIEW.—After a few desultory concerts, at last we ourselves in the thick of the season, with symphony concerts already begun, and club concerts, chamber concerts, of all sorts and sizes, all the more numerous. The symphony concerts opened last week with the following programme: Overture by Schumann, C. M. von Pöcher, "Concert programme"; *Träumerei*, No. 2, Op. 9, by Liszt; *Madame Rivé-King* (Italian), No. 4, Op. 35, by Mendelssohn; *Allergo vivace*, "Andante con moto"—*Con moto moderato*—*Scherzo* (Prestissimo)—*I am glad that Mr. Gertrude does not feel it incumbent upon herself to begin each year as Mr. Hummel did, with "Requiem," "Dedication of the House."* After a few years it would seem as though the house had been dedicated enough. It reminded me of the clergyman who had had him for dinner for three consecutive days. The fourth day he brought a guest home with him; the same lady appeared. He sat down and at once began the meal. "Why, my dear," said the anxious wife, "you've forgotten to say grace." "No, I haven't," responded the husband. "I've asked the Lord to bless this old ham all I'm going to!"

There are a few new men in the orchestra (which has about 75 members) this season, but the most important are the horn-player who comes from the grand orchestra at Bayreuth, and the harpist who is a sure youth, but a wonderful player whose tone and style is commendable. There was an important innovation made in, or rather about, the stage, at the opening concert, in the shape of a huge sounding-board, intended to improve the acoustical effect of the tones upon the audience. I cannot say that it did so in any marked degree, but the effect may have been better at the back of the hall than where I sat. Mr. Verelst, the conductor, was so received with much enthusiasm, this being his first appearance since the return from Vienna. His reading of the numbers of the programme was excellent, but certainly not in the Liszt *Rhapsody*, where all the various shadings and caprices of *traps* and style were brought out by him. The harp in this piece did some excellent work, and the wood-wind generally showed improvement over last season. The harp also had important work to do, and did it gloriously. The harp has become so regular an instrument in the modern orchestra, that I am glad that we see the slow movement of the *Childe Harold* Symphony, or the *extreme* movement of *Wolfs* *Symphony*, and other similar works with important harp passages. The piano concerto was splendidly performed. Madame Rivé-King's brilliant technique suits excellently to such work. In octavo trios, runs of double thirds and sixths, her playing was commendable, and the ensemble of the entire work was perfect.

The only other concert of very recent date was a "List Memorial," given at the New England Conservatory of Music by Mr. Otto Bendix, assisted by Signor Ronchi, both of the Faculty of the institution. An excellent programme was made up entirely of the compositions and transcriptions of the dead master, and both songs and piano works went finely. Such concertary by no means rare at the Conservatory. Every Thursday evening some of the faculty give concerts which may rank as the best chamber music of Boston. This is natural enough, when one thinks of the talent which is in the faculty, and which, therefore, is often heard at these concerts. The students of the Conservatory avail themselves with avidity of their right to attend these concerts free, and the audience is always sure to be large and enthusiastic. The List Memorial programme is to be repeated by the same artists, down town at Humstead Hall, next Friday, and the general public will then have an opportunity of attending the same to list, who, however, always preferred being known by his orchestral and oratorio works, rather than by his piano compositions.

Next month there will probably be a host of concerts to be recorded by



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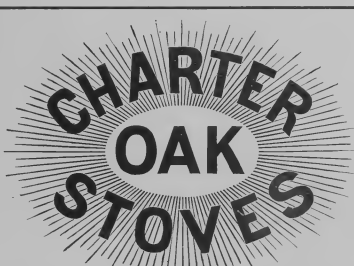
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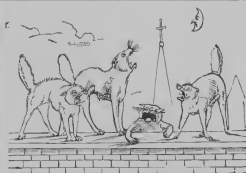
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One morning, when spring was in her teens—  
A morn to a poet's wishing,  
All staid in delicate pink and green—  
Miss Beanie and I went fishing;

I, in my rough and easy clothes,  
With my face at the sunshine's mercy;  
She, with her hat tipped down to her nose,  
And her nose tipped—vice versa;

I, with my rod, my reel and my hooks,  
And a hamper for lunching recesses;  
She, with the bait of her comely looks,  
And the seine of her golden tresses.

So we sat down on the sunny dike,  
Where the white pond-lilies teeter,  
And I went to fishing, like quailint old Ike,  
And she like Simon Peter.

All the noon I lay in the light of her eyes,  
And dreamily watched and waited;  
But fish she was cunning and would not rise,  
And the halter about was baited.

And when the time for departure came,  
The hag was flat as a flounder;  
But Beanie had neatly hooked her game—  
A hundred-and-eighty pounder.

HEAVY MUSICAL performances usually draw light houses.

It is remarkable how physicians love music. One hardly ever comes without bringing a violin. Vials are the crutches of their profession.

Sven—"How do you like my new belt?" It was of shining yellow metal. He well, "Appere of a little mude at an evening-pat, but isn't a brass band rather too loud?"

"Sam, Sam!" said a colored waiter in a New York hotel to Theodore Thomas not long since, he saw his aim lay in the restaurant with his knife. "Please, sah, don't cut datar hole yu Bagnin or dey'll be nutin left for de oder customers."

A St. Louis physician of note, who in his younger days was a teacher of notes, hangs a red lantern from his buggy at night because, as he says, "You see, in that way they avoid me, because they think I am a wreck or a heap of rubbish." Fact!

A PAPER thus describes a talkative female: "I know a lady who talks so incessantly that she won't give an echo her fair play. She has such an extraordinary rotation of tongue that an echo must wait until she dies before it can catch her last word."

"WHAT, NEVER?" Never make fun of a poor singer. He may have fallen on the ice when young, and cracked his voice. Philadelphia Chronicle.—Which would make it a fall-seller voice, of course.—Record. But it ought to have made it a voice voice in the lower register.

GEORGE SELWYN once affirmed in company that no woman ever wrote a letter without a postscript. "My knicker shall refuse you," said Lady G.—Selwyn soon after received a letter from her ladyship, where, after her signature stood: "P. S.—Who was right, you or I?"

MRS. CARV RAYMOND relates that in Pittsburgh the secretary of a recreation society came to her and wanted her to sing for the benefit of its "funce fund" and actually had the impudence to offer as an inducement to give her free cremation whenever she should need it!

A BRIGHT little boy who had been engaged in combat with another boy, was reproved by his aunt, who told him he ought always to wait until the other boy pitched into him. "Well," exclaimed the little hero, "but I wait for the other boy to begin, I'm afraid there won't be any fight."

One day Spohr, who was on intimate terms with Beethoven, met the great master, after several days having passed without seeing him, when he asked if he had been postponed. "No, no," said Beethoven, "I was not ill, but my boys were, and as I have only a single pair, I had to remain indoors until they got well."

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CARL ROSA is in Liverpool, looking after the scenery for Mr. Corlier's new opera, *Nordida*. The idea that the music resembles *The Bohemian Girl* is, of course, only Mr. Corlier's little joke, although the principal incident of the plot, the discovery of a long-lost daughter, is, of course, similar to the wonderful story unfolded by the poet, Burns. In Mr. Corlier's opera, *Occa* is the Thaddaea, and *Nordida* the Norwegian Arline. Mr. Corlier uses dialogue but accompanies it throughout with melodrama, after the plan successfully carried out by M. Massenet in *Monsieur L'Abbé*. The chief parts will be played by Mesdames Burina and Gaylord, Messrs. Scovel and Sauvage, and the composer will conduct. Carl Rosa has, it is said, under consideration the libretto of a new opera from the pen of a gentleman of Birmingham. Good libretto writers are wanted badly enough.

A DRAMATIC aside in the Politessima Theatre, of Palisades, France, is recorded in the journals of that country. The opera of Lucien de Lammereux was being sung for the benefit of the prima donna, Filina Brambilla. One of the gliding words of the opera, appeared to be very enthusiastic in his appreciation of the performance, especially the singing of Brambilla, applauding vigorously each air of Lucie. He threw Brambilla three beautiful bouquets to each of which was affixed a valuable ring. At the close of the opera, the young man secured an introduction to the prima donna, and entered into conversation with her in her box. After talking for a few minutes, he suddenly exclaimed: "I have seen and heard Brambilla! The object of my life is attained!" With these words he drew a revolver, placed the muzzle to his temple, pulled the trigger, and fell dead at the feet of the prima donna. Another fool gone!



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